

ORIGINAL DRAWINGS



BY THE OLD MASTERS

R. EDERHEIMER PRINT-CABINET
366 FIFTH AVENUE, NEW YORK
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ILLUSTRATED CATALOGUE
OF THE SECOND EXHIBITION

OF

One Hundred Original Drawings
by the Old Masters

with an introduction by

RICHARD EDERHEIMER

The exhibition comprises four groups:

- A. Primitive German and Netherland Masters
- B. Italian Drawings
- C. Dutch, Flemish and unknown drawings of the XVIIth Century.
- D. French and English drawings.

For the display of the latter two groups, Mr. George S. Hellman has kindly lent one of his galleries, adjoining the Print-Cabinet.

*The Exhibition will be open on
Monday the 15th of February
and last until
Saturday the 6th of March inclusive*

R. EDERHEIMER

PRINT-CABINET

366 FIFTH AVENUE, NEW YORK

Copies of this Catalogue, One Dollar

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INTRODUCTION

THERE remains little new for me to say with reference to the collecting of drawings by old masters, after what I have stated in the introductory essay to my last catalogue devoted to that field. To the views there expressed came no change, but a great number of very pleasant experiences were encountered, experiences which have increased my love for and my interest in drawings as far as that was still possible. Only he who has spent much time traveling all over Europe, pondering in the print-rooms of the great Museums over their treasures of old drawings; hunting for such treasures in the markets of all countries; who, guided by the friendly assistance of the great authorities, is enabled to make finds and discoveries all over—only he who has had the good luck of such a travel of research can realize the delight and almost passion this wonderful field instils in the real lover of arts.

The crowning pleasure of such delightful experiences, however, comes with the ability to show to a congenial and appreciative audience the results of such a hunting trip, and to win over more and more of our young art community to the charms of collecting old drawings.

Again, as about fourteen months ago for the first time, I am in the fortunate position of prefacing a catalogue of an exhibition of one hundred drawings of practically all schools. With the exception of not more than a dozen these are all the result of Euro-

Gift Mrs Richard Ederheimer 6/29/61

pean research of last summer. While in the main I followed the aims of my first venture, there was in the execution of my program a considerable change.

My last year's exhibition was a first experiment, and one of a rather risky nature, too: the field was relatively new and I did not know how many followers I could expect. Thanks to a wonderfully appreciative interest of almost all the art editors of our press, and especially owing to the excellent articles of Miss E. L. Cary, Messrs. Charles H. Caffin and Royal Cortissoz, a far greater interest in this first venture was aroused than I could ever have expected.

Being a first venture, the material of the collection was somewhat influenced by two important factors. The first was, that in a relatively unknown field, it was deemed necessary to arouse a general interest by having as many great artists' names represented as possible. And even then I stated in the introduction that I considered the name of secondary importance only. From this viewpoint some drawings were excluded which, owing to their artistic merit, deserved perhaps greater attention than quite a few of those shown, which bore, however, a well-known name. The second influential factor was the risk of the venture, leading me to obtain a large percentage of the items shown as a loan or on consignment; for it would not have been wise to invest too great outlays in a somewhat hazardous enterprise. This lack of freedom naturally influenced the material shown; however, the co-operation of European and New York friends enabled me to arrange an almost uniformly representative display. The character of the present exhibition is naturally quite different. First of all, having found that there is a demand for drawings for their intrinsic qualities irrespective of attributions, I could take the artistic merit as a first guidance in the collecting of my material. Also, knowing that there was much interest and a very good market for good drawings both here and abroad, I could freely buy whatever I thought worth acquiring, so that my present exhibit contains no item that has not been personally purchased.

As on the previous occasion, every drawing here shown has been submitted to important authorities, some at the Berlin Museum, some at the British Museum, others in Vienna, Dresden, Frankfort.

The above indicated change in character of the material does not mean that great artists have been purposely avoided; many are represented here by indubitable masterpieces. I mean to express that besides these a considerable number of drawings have been acquired mainly for their artistic merit. For the connoisseur of drawings the chief pleasure consists in discovering that very note of artistic quality which makes a drawing worth acquiring. There are numberless paintings in existence, even ancient ones; but how scarce are the good ones! The same refers to drawings. I remember an afternoon in Rome—it was on that first of August when the world was trembling on the eve of its greatest catastrophe. I sat in a little store in the Via Sistina, oblivious of everything outside, and fought my way through thousands of old drawings—finally finding just one which I thought worth buying, but not good enough to be in this exhibition.

Good drawings, no matter whether by known masters or by unknown, are excessively rare. It is the first task of a collector to train his eye for the intrinsic art value, unbiased by subject or attribution. To train the eye in that direction, the best way is, where the originals are not accessible, to procure the wonderful reproductions that have been published in recent years by various art societies. It is wrong to conclude that it is hard to interest a general art-loving public in drawings because there is no such printed reference material as there is concerning engravings. Vastly better than printed reference books or oeuvre catalogues are the facsimiles of great drawings. As the collector of autographs has his material, in facsimiles of handwriting, so the collector of drawings should have his specimens of the essential handwriting of the artists.

The other day I submitted a German sixteenth century drawing to a studious collector of this city. He said at once: "I do not think this is a good drawing. It lacks that freedom of line. A

great artist would never draw like that." (At the beginning of collecting one is and should always be more sceptical than when the eye has acquired a greater training and liberty.) Without replying, I showed him two reproductions of the work of that master, one published by the Vasari, the other by the Prestel Society. No further answer was necessary; he admitted readily that they all showed the same handwriting.

When a collector once has arrived at the point where he can immediately detect the qualities that make a drawing worth while, then he will know the magic charm inherent in this field of collecting. Mr. Laurence Binyon, of the British Museum, expressed to me the opinion that the collecting of old drawings gives infinitely greater pleasure than that of engravings, a view which has recently been reiterated by various American art lovers. May their number increase, and may this exhibition be a means to an end so fruitful of pleasure for lovers of beauty!

RICHARD EDERHEIMER.



MASTER WILHELM OF COLOGNE
No. 2

Catalogue

A. GERMAN, SWISS AND EARLY NETHERLAND MASTERS.

1 PRIMITIVE MASTER, about 1400.

St. John, the Evangelist.

The Saint, in a wide cloak, holding the book in his left, extends a goblet with his right, above a ribbon with inscription "Sanctus Johannes evangelista" in characters of the 14th or early 15th Century.

On paper with the watermark of the bull's head. On the reverse traces of an early manuscript.

From the collection W. Koller.

Height, 8 inches; width, $5\frac{1}{8}$ inches.

2 MASTER WILHELM OF COLOGNE (second half of 14th century)

The Virgin with the Child, with crown and halo, to the left a priest or donator and above his head an empty inscription ribbon. Design for a glass-painting, on paper with the bull's head watermark.

From the Lanna collection and described in that catalogue under the above attribution. Dr. Meder of Vienna published and reproduced this important drawing as: Cologne Master of about 1420, under No. 1254 in his famous work, "Handzeichnungen alter Meister in der Albertina und anderen Sammlungen."

Height, $10\frac{5}{8}$ inches; width, $7\frac{3}{4}$ inches.

See reproduction.

3 LUCAS VAN LEYDEN, 1494-1533. (Attributed to.)

(Attributed by others to Cornelis Engelbrechtsen, 1468-1523, and also to Dirck Vellert, 1511-1550.)

Beggarly man, seated upon an upturned tub, by an open hearth, guarding the fire above which hangs a kettle. At his feet a dead cat, which he is apparently about to prepare for his meal. A dog sitting to the right, below an open window, which affords a view into a garden, where a woman is seen at work.

Masterly chiaroscuro drawing of exceptional quality. Pen and white high-lights on dark grey ground.

Circular, diameter $7\frac{1}{8}$ inches.

From the Grahl Collection; another collector's mark to the right, partly erased.

4 HERRI MET DE BLES (BLESIIUS).

Netherland painter of the Sixteenth Century.

(Attributed to)

St. Luke Painting the Madonna.

Circular drawing with rich gothic architecture. The monogram of Lucas van Leyden on the round tablet on a pillar at the left apparently added by a later hand. Also some of the pen lines have been strengthened in a later ink.

Pen and India ink on yellowish ground with white high-lights.

Superb and rich composition, attributed by some to Dirck Vellert. The above attribution is due to Dr. Friedlaender of Berlin.

Diameter, $10\frac{1}{2}$ inches.

5 JOERG BREU, 1480-1537.

Tubal Cain Invents Music.

Masterly chiaroscuro design in pen and India ink on paper grounded in brown with white high-lights added. Magnificent composition with rich renaissance architecture and prospect into an open landscape. Dated 1522. The monogram of Albrecht Altdor-

fer added in a later hand. There is an Altar painting in Augsburg, a wing of which shows this design executed.

From the R. Peltzer Collection.

Height, $13\frac{7}{8}$ inches; width, $6\frac{1}{2}$ inches.

6 The Same.

Circular composition, apparently representing a fountain of youth. In the center of the foreground three women bathing, at the left a knight leading his wife to the fountain, at the right a knight spectator, holding his horse; in the middle ground a feasting crowd with wine and music, behind a wall the roofs and towers of a mediaeval city.

Pen drawing, in Breu's most characteristic manner, partly colored in red, blue and light green.

Diameter, 11 inches.

7 HUBER, WOLFGANG (WOLF).

Born Feldkirch, about 1480; worked in Passau since 1515, where he is still found in 1544.

St. Jerome in the Desert.

Magnificent pen drawing on paper grounded in greyish-brown with white high-lights. Dated 1508.

Drawings of that period in such quality are of the utmost rarity.

Height, $8\frac{1}{4}$ inches; width, $6\frac{3}{8}$ inches.

See reproduction.

8 The Same.

Landscape, with a mediaeval city in the middle-ground, to the right a river, hills with a castle in the rear, and tall trees in front.

Dated 1531.

Pen drawing of the same extraordinary quality and importance as the preceding item.

Height, $8\frac{1}{2}$ inches; width, $6\frac{5}{8}$ inches.

9 TOBIAS STIMMER, 1539-1587.

The Angel Appearing to the Shepherds.

Masterly chiaroscuro design on dark greenish ground, pen, India ink and white high-lights.

From the Grahl Collection.

Height, $7\frac{3}{4}$ inches; width, $5\frac{7}{8}$ inches.

10 The Same.

Blind Musicians. The piper leading the fiddler by the cane towards a ditch, into which the guide is about to tumble. Composition surprisingly similar to Peter Breughels' famous painting.

Chiaroscuro design on dark grey paper, pen, India ink and white high-lights.

Height, $6\frac{3}{8}$ inches; width, $7\frac{1}{8}$ inches.

11 The Same.

Design for coat of arms, supported and held by four angels.

Pen drawing, hexagonal, with slight red coloring.

From the Lanna Collection.

Height, $4\frac{1}{4}$ inches; width, $2\frac{5}{8}$ inches.

12 Unknown German Master.

Allegorical design, representing a knight trying to climb to heaven upon a ladder, but pulled back with ropes by the four allegorical figures of lust, envy, poverty and death. Above the inscription: Quis me separabit a charitate Christi? Tribulatio? an Angustia? an Fames? an Nuditas?

Highly interesting and extraordinarily well finished drawing in pen and India ink.

The treatment suggests strongly the influence of Holbein the younger.

Height, $8\frac{5}{8}$ inches; width, 7 inches.

13 VIRGIL SOLIS, 1514-1562.

Leda and the Swan.

Chiaroscuro drawing on dark blue ground, pen with white and yellow high-lights. The monogram above in the center.

Superb drawing of the highest quality; from the Collection Anton Graff.

Height, $5\frac{1}{8}$ inches; width, $4\frac{1}{8}$ inches.

See reproduction.

14 The Same. (Attributed to)

Circular allegorical design, suggesting the fall of Phaeton. Nude man falling from the sky, the sun (with flaming rays and a human face) to the right, the crescent moon to the left. Wide mountainous landscape beyond a river. On the hill in the foreground insignia of temporal and ecclesiastical power, royal, papal and episcopal crowns, scepter and swords.

Pen with slight blue coloring. Exquisite design, unsigned.

Diameter, $3\frac{3}{8}$ inches.

15 JOST AMMAN, 1539-1591.

Fortitude.

Young woman, carrying a broken column, in the distance a landscape with villages and ruins.

Pen and India ink.

From the R. Peltzer Collection.

Height, $5\frac{3}{4}$ inches; width, $4\frac{1}{2}$ inches.

16 The Same.

Two noblemen with a horse.

Pen and ink as the preceding item and from the same collection.

Height, $3\frac{7}{8}$ inches; width, $4\frac{1}{2}$ inches.

17 Swiss or German Glass Painter, Sixteenth Century.

Manner of Nicolas Manuel Deutsch (1484-1530).

Heraldic design of a Lion as flag-bearer.

Superb chiaroscuro drawing on brown ground.

Pen, India ink and white high-lights.

Height, $11\frac{3}{4}$ inches; width, 5 inches.

18 CHRISTOPH MURER (MAURER).

Swiss Glass Painter, 1558-1614.

Orpheus Playing on the Lute to the Animals.

Magnificent pen and India ink drawing from the Peltzer Collection. In the Peltzer Catalogue attributed to Daniel Lindtmayer, 1552-1607, of the same school. This drawing, however, has been pronounced by highest authority as typical of the manner of Murer.

Height, $6\frac{1}{8}$ inches; width, $3\frac{7}{8}$ inches.

19 Swiss Glass Painter of the Sixteenth Century.

Rich Composition for a glass window. In the center Christ at the table of Simon the Pharisee, with Mary Magdalen at His feet. Below, at the right, a kneeling donator in prayer, with coat of arms. At the left a tablet with inscription of his name and the date, 1567. In the upper right a biblical scene (4 Reg., Chap., 13). The corresponding space at the left is blank.

Pen drawing, only the coat of arms and the halo above Christ's head in colors.

Drawings of this school and in such breadth of execution are of extreme rarity.

On paper with the watermark of a bear.

Height, $15\frac{1}{2}$ inches; width, $10\frac{1}{2}$ inches.

20 JOHANN VON ACHEN (AKEN).

Born Cologne, 1552-1615.

Large allegorical composition, in the middle ground the baptism of Christ.



VIRGIL SOLIS

Pen and India ink on grey ground with white high-lights.

Height, 8 inches; width, 12½ inches.

21 JOHANN WILHELM BAUER (BAUR, BAWER).

Born Strassburg about 1600, died Vienna 1640. Miniature painter and etcher, influenced by Callot.

David with Sword and the Head of Goliath.

Exquisite pen and bistre drawing, with blue coloring added. Signed and dated, Strassburg, 1621.

Height, 5¾ inches; width, 3¾ inches.

B. ITALIAN MASTERS.

22 LIONARDO DA VINCI, or his school.

One sheet with eight different sketches in front, and in verso a pen study of a warrior standing over and shielding the body of a fallen fighter.

The name of Lionardo at the lower left corner added by a later hand.

An extremely interesting sheet of drawings from the Peltzer Collection, whence they came into my hands under the above attribution. While it is necessary to be very careful in using the biggest names when attached to drawings unless there are positive means of verification, which in many cases, as here, are very hard to produce, it is interesting to state here that a drawing in the British Museum which for long has been given to the school of Lionardo and which is very similar to the one here shown, has been positively given to the Master himself and was exhibited in the Museum under that attribution last summer. Mr. A. M. Hind has drawn the writer's attention to the great similarity in draughtsmanship of the two drawings.

Height, 5½ inches; width, 3¾ inches.

23 DOMENICO BECCAFUMI, 1484-1549, and GIULIO CAMPAGNOLA, Born 1482.

Sketches of two Angels, in sanguine. On the upper right corner

fragment of a pen sketch of a nude body and old handwriting. On the reverse, apparently by the same hand, a pen sketch representing a young shepherd seated, showing the reverse of Giulio Campagnola's engraving (Kristeller 8). An interesting fact is that the face in the above drawing is absolutely identical with the face of the violin player of the drawing at the Ecole des Beaux Arts in Paris, recently published by the Berlin Graphical Society, while there is relatively little resemblance in the features between the engraving and the sketch.

The attribution to Campagnola has been established by Mr. A. M. Hind. From the collection of Count Fries, 1827.

Height, $7\frac{1}{4}$ inches; width, $4\frac{3}{4}$ inches.

24 DOMENICO CAMPAGNOLA, Venice, 1484-1556.

Wide landscape, with river, hills and cottages. At the right a shepherd with his flock, two pedestrians and a man riding on a donkey.

Magnificent pen drawing in the master's characteristic flowing line. Drawings in this manner have previously been attributed to Titian. There are two large landscapes of almost identical style in the Louvre Collection still given to Titian. The present drawing came into my hands under that attribution, but I think the above authorship beyond doubt, an opinion which has been confirmed by the British and Berlin authorities.

Height, $9\frac{3}{4}$ inches; width, 15 inches.

25 BENVENUTO CELLINI, Florence, 1500-1571.

Studies of hands and draperies; five sanguine sketches on one sheet. On the reverse one more piece of drapery and several faint but extremely clever ornamental designs quite characteristic of the master. Signed in ink on both sides, the signature on the front appears contemporary.

Height, $6\frac{1}{2}$ inches; width, $5\frac{1}{2}$ inches.

26 LUCA CAMBIASO, called Luchetto da Genova, 1527-1580.

Samson and Delilah.

Samson asleep, his head resting on the knee of Delilah, who is cutting his hair.

Fine specimen of the bold and vigorous and peculiar treatment of line so characteristic of that artist, who worked with a reed pen exclusively and omitted all shading. From the collection Santo Varni, Genoa, 1888.

Height, $15\frac{3}{4}$ inches; width, $10\frac{1}{8}$ inches.

27 PORDENONE, GIOVANNI ANTONIO DA. Venice. Died 1539. Concord.

A group of nine nude children dancing a roundelay.

28 The Same.

Discord.

To the left three children playing at dice and quarreling, to the right two children having already arrived at blows, and two wrestling on the ground.

Companion piece to the preceding item and in the same bold spirited and characteristic manner.

Two fine charcoal drawings.

Height, 10 inches; width, $6\frac{3}{4}$ inches.

29 LELIO ORSI DA NOVELLARA. Reggio, 1510—Novellara, 1587.

Christ Between the Two Disciples on the Way to Emaus.

On the reverse: Entombment of Christ, with Angels.

Masterly drawing in pen and wash on greenish paper.

Height, 11 inches; width, $7\frac{1}{4}$ inches.

30 OTTAVIO LEONI, Roman School, 1574-1626.

Portrait of a Cardinal (Seni).

Black and white chalk on greenish paper, dated 1611.

Height, $8\frac{1}{2}$ inches; width, 6 inches.

31 The Same.

Portrait of a Cardinal (Platti).

Same as No. 30. The names of both portraitees written in ink

on the reverse. Both from the Collection William Mayor, London, 1882. There must have been a series of these portrait drawings by Leoni in that collection, as several have passed through my hands, all showing the same collector's mark and characteristic qualities.

Two superb specimens.

Height, $8\frac{1}{2}$ inches; width, $5\frac{5}{8}$ inches.

32 ZAMPIERI, DOMENICO. Called il Domenichino, 1581-1641.

Study of a Sleeping Youth.

Red chalk drawing of highest artistic quality.

From the collection Nathan Hone, 1718-1784; another collector's mark in the lower left corner.

Height, $6\frac{1}{2}$ inches; width, $7\frac{5}{8}$ inches.

**33 BARBIERI DA CENTO. Giovanni Francesco, called Guercino
Bologna, 1591-1666.**

Jupiter in the Clouds.

Pen drawing in Guercino's characteristic manner.

Height, $8\frac{1}{2}$ inches; width, $7\frac{1}{2}$ inches.

34 LANFRANCO, CAV. GIOVANNI. 1678-1744.

Design for a Statue.

Most likely Moses holding the tablets of the Commandments.

Pen and ink, very similar in manner to the style of Giov. Batt. Tiepolo, signed Lanfranco, in ink, on lower left.

Height, $7\frac{1}{2}$ inches; width, $4\frac{3}{4}$ inches.

**C. DUTCH, FLEMISH AND UNKNOWN MASTERS OF THE
SEVENTEENTH CENTURY.
(In Alphabetical Order)**

35 LUDOLPH BACKHUYZEN. 1631-1708.

Shipwreck on Cliffs in Storm.

Pen and wash.

Height, $3\frac{1}{4}$ inches; width, $5\frac{1}{4}$ inches.

36 **PIETER BARBIERS.** 1717-1780. (Attributed to.)

Wide Landscape, with hills, trees and a winding road.

In the foreground a seated wanderer, playing with a dog, to the left a peasant woman.

Broad landscape composition, somewhat in the style of Herman Saftleven; paper and treatment, however, indicate rather the early 18th Century.

Height, 10 inches; width, $13\frac{3}{8}$ inches.

37 **ABRAHAM BEGEYN.** 1630-1697.

The Ford.

In the foreground woman walking, a man on a donkey, and cattle.

Pen, sepia and India ink.

From the R. Peltzer Collection.

Height, 5 inches; width, 8 inches.

38 **FERDINAND BOL.** 1610-1681.

Tobias and the Angel.

Masterly drawing in red and black chalks, in Bol's most characteristic manner. The face of the angel shows a conspicuous resemblance to Rembrandt's wife, Saskia, a fact which may illustrate the close relation of the two artists.

Height, $10\frac{7}{8}$ inches; width, $7\frac{5}{8}$ inches.

39 **JOHANNES BRONKHORST.** 1648-1727.

A Sheet with 24 studies of insects.

Exquisite designs in pen and water-color from the collection Armand Sigwalt, Paris.

Height, $3\frac{1}{2}$ inches; width, $7\frac{1}{2}$ inches.

40 **JAN VAN DE CAPPELLE.** 1624-1679.

Winter Scene on a Frozen Bay.

With skaters and kolf players, sailing vessels at right and left and in the distance.

Water color drawing of rare charm.

Height, $5\frac{3}{8}$ inches; width, $7\frac{1}{4}$ inches.

41 **ABRAHAM DELFOS.** Leyden, 1731-1820.

Head of a Young Woman.

Carefully executed design in red and black chalks on vellum.

Height, $8\frac{7}{8}$ inches; width, 7 inches.

42 **CORNELIS DUSART.** 1660-1704.

Young Man, in full length, seated on a chair, resting.

Most exquisite design in red and black chalks on bluish paper.

Height, 11 inches; width, $7\frac{3}{4}$ inches.

43 **The Same.**

A sketch-book leaf with fourteen studies of heads in red and black chalks.

Humorous and extremely clever sketches.

Height, $5\frac{3}{8}$ inches; width, 9 inches.

44 **ANTHONY VAN DYCK.** 1599-1641.

(Attributed to.)

The Slaughter of the Innocents.

Bold and marvelously dramatic conception. Superb, vigorous composition.

Chalk and bistre design on greenish paper in the vivid style found in many Van Dyck drawings.

The attribution is due to Dr. Bock, of the Berlin Museum, who called this a drawing of high importance and one of the finest of this collection.

From the R. Peltzer Collection.

Height, $9\frac{1}{4}$ inches; width, $13\frac{7}{8}$ inches.

45 AART DE GELDER, 1645-1727. School of Rembrandt.

Joseph Inquiring for His Brethren.

Spirited sepia sketch. Apparently one of a whole series of Bible illustrations by the same hand, all showing numbers and reference to the Bible text in the same handwriting.

One of these drawings was reproduced in the Catalogue of the Peltzer Collection. Dr. Meder, head of the Albertina Collection, told me that he has encountered various items of this series.

Height, 8 inches; width, $12\frac{1}{8}$ inches.

46 HENDRICK GOLTZIUS. 1558-1616.

Diana.

Spirited pen and water-color drawing.

Oval; height, $5\frac{5}{8}$ inches; width, $4\frac{3}{8}$ inches.

47 SCHOOL OF GOLTZIUS (MATHAM or SAENREDAM).

Young woman crowning another with a wreath of flowers, in the rear a third playing the tambourine.

Spirited and carefully executed black chalk drawing from the Peltzer Collection, where it was attributed to Willem van Mieris. The above attribution, however, has been declared more likely by the authorities who inspected this collection.

Height, $5\frac{5}{8}$ inches; width, $4\frac{1}{2}$ inches.

48 JAN VAN GOYEN. Leyden, 1596. The Hague, 1656.

Landscape.

Wide road bordered by trees, from the distance a wagon is seen approaching.

Pencil drawing. Signed V. G. in lower right.

Height, 6 inches; width, $10\frac{3}{8}$ inches.

49 **JAN LIVENS. 1607-1663.**

Portrait of an Old Man, in Profile.

Sepia, India ink and light coloring.

From the R. Peltzer Collection.

Height, $9\frac{3}{8}$ inches; width, $7\frac{1}{8}$ inches.

50 **JACOB JORDAENS. 1593-1678.**

Christ with the Disciples at Emaus.

Masterly color sketch in Jordaen's most characteristic style. An unusually fine example.

From the Peltzer Collection.

Height, 10 inches; width, $11\frac{1}{8}$ inches.

51 **SALOMON KONINCK, Amsterdam. Born 1609.**

Sketch of a Bearded Man.

Pen and India ink. Powerful design most indicative of the artist's proximity to Rembrandt.

Height, $6\frac{1}{2}$ inches; width, $5\frac{5}{8}$ inches.

52 **WILLEM VAN MIERIS. 1635-1681.**

Young Woman, in a rich room, feeding a parrot; behind a servant with breakfast tray.

Black and white chalks on blue paper.

Height, $8\frac{1}{4}$ inches; width, $7\frac{1}{2}$ inches.

53 **Miniature Painting, attributed to Hans Bol. 1534-1593.**

In the foreground St. Jerome in penitence, with the lion; to the right wide perspective into open landscape with a winding river, bridges and hills. The perspective and foliage are quite characteristic of the work of Hans Bol.



GERARD TERBORCH

No. 67

Exquisite miniature in superb coloring; on vellum.

Collection Hammer, Stockholm.

Height, $3\frac{1}{2}$ inches; width, $5\frac{1}{8}$ inches.

54 Miniature Painting in the style of Adam Elsheimer. 1578-1620.

Jacob wrestling with the Angel, in wide landscape showing in the center a caravan crossing a bridge. On vellum, of the same quality and brilliancy of coloring as the preceding item, and from the same collection (Peltzer).

Height, $2\frac{3}{4}$ inches; width, $4\frac{3}{4}$ inches.

55 MOLENAER, JAN MIENSE (ca. 1600-1668).

Sketch of a Peasant, on the Upper Right Study of a Hat with
Section of Face.

Spirited drawing in black and white chalks on brown paper.

Height, $5\frac{3}{4}$ inches; width, $4\frac{7}{8}$ inches.

56 The Same.

Group of Drinking Peasants Seated Around a Table, to the left one is being dragged out by his coat, by his wife and a small child.

Broad and spirited drawing, in Molenaer's characteristic style; black and white chalks on greenish-blue paper.

Height, $10\frac{5}{8}$ inches; width, $16\frac{5}{8}$ inches.

57 ADRIAN VAN OSTADE. 1610-1685.

Beggar Extending His Hat.

Exquisite little design in sepia and India ink. From the Collection of Sir Anthony Westcombe (died 1752). Signed A. v O. in lower right.

Height, $2\frac{1}{2}$ inches; width, $1\frac{5}{8}$ inches.

58 PALAMEDES PALAMEDESEN (ANTON). Dutch, 17th Cent.

Crayon Study of a Knight on Horseback.

Height, $6\frac{1}{4}$ inches; width, $4\frac{3}{8}$ inches.

59 SCHOOL OF RUBENS.

Two Angels Appearing to an Assembly of Noblemen and Clericals.

Magnificent sketch in black and red chalks.

From the Peltzer Collection.

Height, $8\frac{3}{8}$ inches; width, $12\frac{1}{4}$ inches.

60 JACOB VAN RUYSDAEL. 1628-1682.

Old Mill with Large Water Wheel, on a Hill at the Right Two Peasants.

This drawing came into my hands last year and was described before under the same attribution, which was verified by best authority. It will be interesting to state that since I found in my possession a reproduction of a Ruysdael drawing at the Rijksmuseum, which shows this same mill, only from a different angle, treated in the same characteristic and spirited flow of line as in the drawing here shown.

Charcoal.

Height, $4\frac{1}{8}$ inches; width, $8\frac{1}{8}$ inches.

61 SALOMON VAN RUYSDAEL. 1600-1670.

Landscape with Hay-barns Surrounded by Trees.

Charcoal design in Sal. Ruysdael's very characteristic style.

Height, $4\frac{1}{2}$ inches; width, $8\frac{1}{2}$ inches.

62 PIETER RYSBRAECK. (About 1700.)

Heroic Landscape, at the Left in the Foreground a Man Standing and a Seated Woman.

Effective and charming water-color drawing in the manner of Moucheron. From the Collection A. von Lanna.

Height, $6\frac{3}{4}$ inches; width, $9\frac{1}{2}$ inches.

63 Dutch Artist with the Monogram C. W. S.

Strongly suggestive of the manner of Cornelius Saftleven, 1606-1681.

Peasant Woman with a Little Boy, Seated on a Grassy Slope.

Charming design in black and red chalks, from the Peltzer Collection.

Height, $9\frac{1}{8}$ inches; width, $7\frac{5}{8}$ inches.

64 HERMANN SAFTLEVEN. 1609-1685.

Winter Scene, Pond with Sleighers; in the foreground a Man putting on His Skates, in the Distance Ten Skaters.

Most exquisite little drawing.

Height, $3\frac{1}{4}$ inches; width, $2\frac{5}{8}$ inches.

See reproduction on cover.

65 The Same.

Shore Landscape.

To the right on an elevation a castle, in the foreground and middle distance wide stretch of water with sailing vessels and row-boats.

Black chalk and sepia; highly representative drawing from the collection R. Peltzer.

Height, $5\frac{5}{8}$ inches; width, $10\frac{1}{8}$ inches.

66 Manner of Herman Saftleven.

Landscape with Old City Walls, Moat and Draw-bridge.

Numerous people seated and walking near the walls and across the bridge. On the slope in the foreground two goats, on the water a rowboat.

A lovely drawing, superb in detail and perspective.

Pen and sepia.

Height, $4\frac{1}{8}$ inches; width, 6 inches.

67 GERARD TERBORCH. 1617-1681.

Young Man, with a Large Hat, Leaning on a Rifle, seen from the Back.

Black chalk with delicate white high-lights. Masterly drawing of first importance, in Terborch's most characteristic manner.

Height, $11\frac{1}{2}$ inches, width, $6\frac{1}{8}$ inches.

See reproduction.

68 ADRIAN VAN DE VELDE. 1636-1672.

Open Landscape with a Wide River in the Center and Foreground.

On its banks to the left cattle grazing, on the right a village with church steeple and large trees.

Signed in ink in lower right, A. van de Velde fec.

Delicate pencil drawing with slight green coloring.

Height, $5\frac{1}{8}$ inches; width, $9\frac{1}{4}$ inches.

69 ESAIAS VAN DE VELDE. 1590-1630.

Village Street, with a Group of Talking Men and Some Pedestrians; in the Distance a Bridge Across a Canal and Steeple.

Fine chalk drawing from the Peltzer Collection, where it was attributed to Jan van Goyen. Best authority, however, confirms that the above attribution is correct.

Height, $4\frac{3}{4}$ inches; width, $6\frac{1}{2}$ inches.

70 CORNELIS VISSCHER. 1618-1658.

Portrait of a Young Man with Curly Hair.

Masterly charcoal drawing on vellum.

From the Peltzer Collection.

Height, $11\frac{3}{8}$ inches; width, $9\frac{1}{2}$ inches.

71 The Same.

Head of an Old Woman, in Profile Turned to the Right.

Superb charcoal drawing of greatest fineness of execution. On vellum. From the same collection. Signed C. Visscher.

Height, $4\frac{5}{8}$ inches; width, $4\frac{3}{8}$ inches.

72 SIMON DE VLIENER, 1601-1653.

Interior of a Farm Yard.

At the left background a church with two spires. In the foreground, sheep, cattle, hogs and fowl. In the center a truck with drinking horse and four peasants.

Broadly executed charcoal drawing, exquisite in detail. Charmingly colored, in water-colors, probably by a later hand.

Signed in the lower margin with the artist's full name.

From the Peltzer Collection.

Height, $7\frac{1}{2}$ inches; width, $12\frac{1}{2}$ inches.

73 MARTIN DE VOS. 1531-1603.

The Fall of the Giants.

Spirited pen and India ink drawing. Vigorous composition full of action and detail. Signed in lower right. Collection Peltzer.

Height, $5\frac{7}{8}$ inches; width, $3\frac{7}{8}$ inches.

74 JACOB DE WIT. 1605-1654.

Children at Play.

Spirited little pen and India ink drawing showing a great influence of Rembrandt.

Height, $2\frac{3}{8}$ inches; width, $1\frac{7}{8}$ inches.

75-77 Unknown Master of the Seventeenth Century.

Three male portraits in black and red chalks, all in the same manner, in profile turned towards the left.

Oval, $7\frac{5}{8}$ by $6\frac{3}{8}$ inches.

These three magnificent designs have puzzled every connoisseur to whom they were submitted. No authority feels certain about the school from which they may be derived and I know no individual artist from whose hand similar drawings are known. They came into my hands under the attribution: German Master about 1630. This attribution is mainly derived from the character of the faces of the portraitees, which show the type of leaders and statesmen of the thirty years war. The one, No. 76, reveals some resemblance with the features of the Great Elector. Dr. Friedlaender is inclined to give these drawings to the French School of the early 17th Century. He thinks of some follower of Dumonstier, a theory to which undoubtedly the delicate color effect led, which is characteristic of French drawings of that period. The line-work in these drawings, however, is entirely different from that of the Dumonstier and Lagneau drawings and the eminent security and preciseness of line rather points to an artist like Cornelis Visscher. Also the features of the portraitee of No. 75 reveal rather a Holland character to me and also No. 77 might well be a Dutch type. The spirit of expression led me to the suggestion of Bartholomaeus van der Helst, but I know no drawing of that master of such careful execution. Various good authorities share the opinion that a Dutch master of highest standing might be the author of these three highly interesting portraits.

D. FRENCH AND ENGLISH DRAWINGS.

78 STEFANO DELLA BELLA, 1610-1664, Florentine, but worked in Paris. Fellow pupil of Remigio Cantà Gallina with Callot.

Pen and Pencil Sketch of Knights and Armor.

Extremely fine and delicate design.

Height, 3 inches; width, $4\frac{1}{8}$ inches.



FRANÇOIS BOUCHER

79 The Same.

Two Drawings on One Mount.

Above: Two peasants on a truck with horse.

Height, $3\frac{5}{8}$ inches; width, $5\frac{5}{8}$ inches.

Below: Large sketch in the center, partly finished in ink, section of the Coliseum, to the left and right slight traces of architectural design in light pencil work. In the foreground at the left a two-wheeled truck with grazing horse, exquisitely finished in pen.

Height, $6\frac{3}{4}$ inches; width, $9\frac{3}{8}$ inches.

All three drawings are from the collections Dijonval, Dimsdale, Woodburn and C. Gask. All show the provenance in ink on the reverse written by Gask, the well-known collector of drawings.

Characteristic and superb designs, showing the artist's close relations to Callot.

80 JEAN JACQUES DE BOISIEU. 1736-1810.

Half Figure Sketch of an Old Man.

Beautiful and delicate drawing in black and red chalks signed de Boisieu in lower right corner. From the Peltzer Collection.

Height, $7\frac{1}{8}$ inches; width, $5\frac{3}{4}$ inches.

81 ROBERT BOISSARD. About 1600. (Born 1570.)

Nymphs, Surprised by Satyrs.

Lively and graceful composition, designed in exquisite flow of the pen. From the Peltzer Collection.

Circular, 6 inches diameter.

82 FRANCOIS BOUCHER. 1704-1770.

Decorative design, probably representing Diana and Endymion. A Goddess, surrounded by Cupids floating on clouds towards a sleeping shepherd.

Oval, black chalk, with white delicate high-lights on bluish-grey paper, signed in center below: F. Boucher.

From the collection of J. B. de Graaf, Amsterdam, 1820. Magnificent drawing of first importance in Boucher's most characteristic style.

Height, $11\frac{1}{4}$ inches; width, 15 inches.

See reproduction.

83 SCHOOL OF BOUCHER.

Joseph and the Wife of Potiphar.

Black chalk and white high-lights on grey paper. Bold and rough composition with faulty design, but showing much dash and the characteristic qualities of work of the period.

Oval. Height, 13 inches; width, 10 inches.

84 JACQUES CALLOT. 1592-1635.

Old Priest or Sorcerer in a Conjuring Attitude.

Spirited pen drawing.

Height, $4\frac{1}{8}$ inches; width, $2\frac{1}{2}$ inches.

85 The Same.

Two small drawings from the Vallardi Collection, the one showing three sketches on one sheet, in pen and sepia; the other, a wandering pilgrim, in pen and India ink.

86 FRAGONARD, JEAN HONORE. 1732-1806.

Two Women, Playing with an Infant.

Bold and vigorous charcoal sketch.

From the Collection of Baron R. de Portalis (the author of the work on Fragonard).

Height, $6\frac{3}{4}$ inches; width, $8\frac{7}{8}$ inches.

87 The Same.

Allegorical design, Female figure seated on clouds, with Angels.
Design for a Fresco, from the Collection Michel Levy, Paris.

Chalk and sepia, highly spirited and characteristic piece. Both Fragonard drawings were acquired by me upon advice of Dr. M. J. Friedlaender, who considers them very typical works of the artist.

Height, $7\frac{3}{8}$ inches; width, 10 inches.

88 JEAN BAPTISTE HUET. 1740-1810.

Peasant Boy, Standing in Whole Length, Leaning on a Large Stick.

Clever sanguine drawing, carefully executed.

To me the authorship of this design points rather to J. B. Le Prince, whose studies of Russian peasants are familiar; also the type of this peasant suggests Russian nationality rather than French.

Height, $10\frac{1}{2}$ inches; width, $7\frac{3}{4}$ inches.

89 CHARLES PARROCEL. 1688-1752.

Don Quixote and Sancho in a Stable with Donkey and Horse.

Charming and humoristic drawing in highly spirited flow of line. This drawing from the Peltzer Collection was previously attributed to J. B. Pierre. The present attribution, which also to the writer seems conclusive, is due to Mr. R. Schrey, curator in the Frankfort Museum.

Height, $10\frac{1}{8}$ inches; width, $13\frac{1}{8}$ inches.

90 JEAN BAPTISTE JOSEPH PATER. 1695-1736.

Young Man, Drapery Study in Red Chalk.

A drawing of the highest artistic merit.

This design, from the Peltzer Collection, was reproduced in that catalogue and described under the name of Watteau. When acquiring the drawing at the sale of that collection, I doubted the attribution, but bought the design on account of its extraordinary, high

quality. Dr. Friedlaender, in Berlin, was the first to give the above attribution, and soon after I saw in the Louvre Collection two designs by Pater, also drapery studies, treated in the identical manner, i. e., the faces treated very delicately, while the heavy accent is laid on the drapery work.

Height, 6 inches; width, $4\frac{7}{8}$ inches.

See reproduction.

91 ANDRE PORTAIL, Famous Portraitist and Designer. Died 1760.

Young Woman, Seated in a Chair, in Full Figure.

Drawing in red and black crayons of the most exquisite and characteristic quality. A masterwork of French 18th Century draughtsmanship. From the Collection of E. Desperet, 1865.

Height, $8\frac{3}{8}$ inches; width, 6 inches.

92 CARLE VANLOO. 1705-1765.

Venus and Cupid as Shepherds.

Highly finished India ink drawing, from the Peltzer Collection.

Height, 14 inches; width, 11 inches.

93 FRANCOIS VERDIER. 1651-1730. School of Poussin.

Scene of the Old Testament.

Fine composition, spirited drawing in black, white and red chalks on brown paper. From the Collections Peoli and R. Hoe.

Height, $5\frac{3}{4}$ inches; width, $10\frac{3}{4}$ inches.

94 ANTOINE WATTEAU. 1684-1721. (Attributed to.)

Sketch of the Head of a Boy, in Red and Black Chalk.

This exquisite design was purchased by me in Paris under the above attribution. With names as great as that, unless I hold positive proof, I prefer to be very careful; but a high Paris authority, now in town, to whom this drawing was recently submitted, con-



J. B. J. PATER

No. 90

firmed to me that he thought it very likely that Watteau himself was the author of this very fine drawing.

Oval. Height, $5\frac{3}{8}$ inches; width, $4\frac{1}{2}$ inches.

ENGLISH DRAWINGS.

95-96 **CIPRIANI, GIOVANNI BATTISTA.** Florence, 1727. London, 1785.

Two Heads of Girls, in Profile.

Very pleasing designs in chalk and water-color.

Height, $6\frac{5}{8}$ inches; width, $5\frac{1}{2}$ inches.

97 **KNELLER, SIR GODFREY.** 1648-1723.

Lady Seated in an Arm-Chair.

Magnificent design in black, white and red chalks on blue paper. This same portrait has, to my knowledge, been engraved in mezzotinto.

Height, 13 inches; width, $10\frac{3}{4}$ inches.

98 **GEORGE MORLAND.** 1763-1804.

Two Ladies, One of Them Kissing a Large Dog, Forest Landscape in the Distance, to the Left a Gentleman Approaching.

Charming pen and water-color drawing; oval. On the reverse a note in old handwriting: A Sketch by G. Morland from the Pastor Fido.

Height, 10 inches; width, 12 inches.

99 **C. KIRKPATRICK SHARPE.** English Artist of the 18th Century.

Young Nobleman, in Court Attire, Holding a Greyhound, which Stands on Its Hind Legs.

Delicate water-color drawing in the manner of R. Cosway. The

above is one of a series of family portraits in this same style, one with the artist's full signature and the name of the portraitee, Lord Claude Hamilton, has passed through my hands. Also this seems to be a portrait of the Hamilton Family.

Height, $9\frac{7}{8}$ inches; width, $6\frac{3}{4}$ inches.

100 WHEATLEY, FRANCIS. 1747-1801.

Bust Portrait of a Young Country Girl.

Strong and pleasing design in colored chalks on gray paper.

Height, 15 inches; width, $10\frac{1}{2}$ inches.

